

UNIVERSITY OF TORONTO CALENDAR



FACULTY OF MUSIC
1945-1946

THE UNIVERSITY OF TORONTO PRESS

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FACULTY OF MUSIC

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<i>Secretary</i>	MISS A. T. MACGILLIVRAY, B.A.

**On leave of absence for the duration of the war.*

All communications should be addressed to the Secretary, Faculty of Music, University of Toronto.

DEGREE OF BACHELOR OF MUSIC

The degree of Bachelor of Music (Mus.Bac.) will be conferred by the University of Toronto upon students who complete the requirements as prescribed in this curriculum.

ADMISSION REQUIREMENTS

A candidate for admission to the First Year in the Faculty of Music must have completed the sixteenth year of his age on or before the first of October of the year in which he applies for admission.

He must also submit his application for admission to the Secretary of the Faculty of Music at as early a date as possible and not later than September 20th, together with a certificate of good character, a certificate of successful vaccination, the Ontario Secondary School Graduation Diploma in the General Course, the Ontario Grade XIII certificate and the Grade IX practical certificate of the Toronto Conservatory of Music, or equivalent certificates, showing that he has completed satisfactorily and obtained the required standing in the following subjects:—

SECONDARY SCHOOL GRADUATION DIPLOMA

No subjects are definitely prescribed.

GRADE XIII

ENGLISH

Two of FRENCH

GERMAN

GREEK

HISTORY

ITALIAN

LATIN

SCIENCE (Physics and Chemistry)

SCIENCE (Botany and Zoology)

SPANISH

TORONTO CONSERVATORY OF MUSIC

The Grade IX practical certificate in any subject; this includes Grade II and Grade III Theory.

By order of the Board of Governors, every candidate for admission must submit a certificate of successful vaccination with his application.

A candidate who has met the admission requirements outlined above and who holds the diploma of Associateship of the Toronto Conservatory of

Music will be admitted to advanced standing in the Second Year, provided he has passed the necessary theoretical examinations, including the Grade V Counterpoint of the Toronto Conservatory of Music.

An undergraduate of another university may be admitted to advanced standing on such conditions as the Senate on the recommendation of the Council of the Faculty of Music may prescribe. An applicant for admission to advanced standing must submit with his application for admission (1) an official transcript of his record in the university from which he wishes to transfer showing in detail the courses which he has completed with his standing in each; (2) a certificate of honourable dismissal; (3) a certificate of successful vaccination; and (4) a calendar of the university giving a full description of these courses.

REGISTRATION

Every student shall, in each year of his course, register with the Secretary of the Faculty of Music not later than the first of October.

After the first of October registration can be effected only by petition to the Faculty and on payment of a fine of One Dollar a month for each month after October.

COURSES OF INSTRUCTION

The University offers the following courses of instruction which are given at the Toronto Conservatory of Music:

I

Four lecture courses in Ear Training, History of Music, Score Study, and Musical Form, given by members of the staff of the Toronto Conservatory of Music. (See the Year Book of the Toronto Conservatory of Music.)

II

Tutorial work in Harmony, Counterpoint, and Elementary Fugue, as prescribed in the First and Second Years, given to classes of four by a member of the staff of the Faculty of Music. Two hours a week. For students of the Third Year an additional hour is provided in the Easter term for the study of Orchestration.

SUBJECTS OF THE ANNUAL EXAMINATIONS

In order to qualify for the degree of Bachelor of Music, the candidate must pass the examinations of the First, Second and Third Years, the subjects of which are as follows:

FIRST YEAR

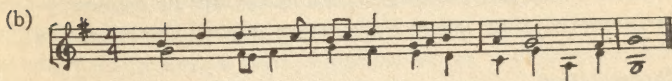
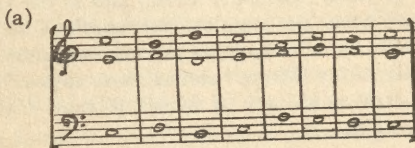
1. Harmony in three and four parts.
2. Counterpoint in two and three parts. No three part counterpoint with combined species will be required, but candidates will be required to add one part to a Canto Fermo in the fifth species, and to write double counterpoint at the 15th.
3. The History of Music from the rise of the Flemish School to the death of Bach and Handel, and excluding composers who died at a later date. In awarding marks, the examiners will require not only accuracy of statement, but some literary style.
4. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

PETER PHILIPS: "The Lord Ascendeth" (Oxford University Press)

BACH: Suite No. 6 (French Series) for Piano

Select English Songs and Dialogues, sixteenth and seventeenth centuries, Book I, edited by Dolmetsch (Boosey and Hawkes (Canada) Limited)

Candidates will also be given two tests in musical dictation: (a) eight bars in three part counterpoint in the first species; (b) a short test in two parts of a contrapuntal nature. The following examples indicate the approximate degree of difficulty:—



SECOND YEAR

1. Harmony in not more than four parts, including simple part-writing for voices and for string quartet.
2. Counterpoint—strict and free in not more than four parts. Free counterpoint will include simple contrapuntal treatment of a given hymn-tune.
3. Double Counterpoint at the octave, 10th, 12th and 15th. Canon in two parts at the octave, with an independent part. Fugal exposition in not more than four parts to be written on a given subject.
4. The History of Music subsequent to the time of Bach and Handel, including composers whose deaths occurred at a date later than 1760, and

earlier than 1910. In awarding marks, the examiners will require not only accuracy of statement, but some literary style.

5. Musical Form and Composition. The simple forms and analysis of the musical sentence. Candidates may be required to extend a given phrase to form a complete sentence written in pianoforte or vocal style.

6. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

BRAHMS: Four Serious Songs (Op. 121)

HAYDN: String Quartet (Op. 64) "The Lark" (No. 152 Hawkes Pocket score)

BEETHOVEN: Sonata for Piano (Op. 54, No. 22)

THIRD YEAR

1. Harmony in not more than five parts, including some original work.
2. Counterpoint in not more than five parts.
3. A fugue in not more than four parts for strings or voices, to be written in the examination room.

4. A general survey of the History of Music from the earliest times to the present day. Candidates will be required to study Dyson's "The Progress of Music" (Oxford University Press) and at the annual examination to write an essay based on some subject, specified by the examiners, and dealt with in this book. Students are recommended also to study H. C. Colles' "The Growth of Music" and as many as possible of the scores listed therein; also Oxford History of Music (Oxford University Press). (See also list on page 12).

5. Musical Form and Analysis. Candidates will be required to bring to the examination room copies of the scores selected for special study (see section 7).

6. Orchestration.

7. A *viva voce* examination at which the candidate will be asked questions of a general nature, and in particular required:

- (a) To show a critical and analytical knowledge of the following scores:

BRAHMS: Variations on a Theme by Haydn (Op. 56a) (Miniature score—Boosey and Hawkes (Canada) Limited)

VAUGHAN WILLIAMS: "Dona nobis pacem" (Vocal score—Oxford University Press)

CÉSAR FRANCK: Sonata for Violin and Piano

- (b) To play any one of the preludes and fugues from Bach's "Wohltemperirtes Klavier", selected by candidate.

- (c) To transpose a simple piece at sight.
- (d) To read at sight from a full score of a date not later than Mendelssohn.
- (e) To modulate at the keyboard.

Tests equivalent to (b), (c) and (d) will be arranged for singers or players upon orchestral instruments.

8. Each candidate shall submit an original composition of a length sufficient to occupy not less than fifteen minutes in performance. This may be *either*:

- (a) A work for Chorus and String Orchestra (to which the candidate may, at his own option, add wind instruments) containing a substantial proportion of contrapuntal writing, and some writing for solo voice or voices; *or*:
- (b) A string quartet in three movements, at least one of which shall be written in Sonata form.

The work must exhibit structural independence and artistic interest and will not be regarded as sufficient solely on the ground that it is free from technical errors.

An exercise that has once been submitted and rejected may not be submitted a second time in amended form unless the Faculty shall have expressly permitted the incorporation, in a new exercise, of a portion of a previous one.

(c) In lieu of the above composition, candidates may present a thesis of not more than five thousand words on some subject connected with musical history or criticism, the subject to be submitted to and approved by the Faculty of Music at the beginning of the academic year.

In awarding marks for this thesis the examiners will require that it show not only accuracy of statement but some literary style.

The composition or thesis must be sent to the Secretary of the Faculty not later than the first of April, accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition or thesis until a subsequent annual examination, in which case the fee for the examination shall be ten dollars (\$10.00).

(d) Candidates who hold Licentiate diplomas of the Toronto Conservatory of Music will not be required to submit an exercise or a thesis.

CONDITIONS FOR ACADEMIC STANDING

To receive credit in any subject of any year, a candidate must obtain at an annual or supplemental examination at least sixty per cent. of the examination mark; to be granted second class honours, he must obtain at least seventy per cent, and for first class honours, at least eighty per cent.

To obtain standing in the First Year, a candidate must, at an annual examination, receive credit in all, or all but one, of the subjects prescribed in that year.

To obtain standing in the Second Year or the Third Year, a candidate must, at an annual examination, receive credit in all, or all but one, or all but two, of the subjects prescribed in each year.

EXAMINATIONS

The annual examinations will take place in Toronto during the month of May.

Supplemental examinations will be provided in September for candidates who are conditioned in subjects of the First and Second Years. No supplemental examinations will be provided in September for candidates who are conditioned in subjects of the Third Year.

Applications for the annual examinations must be sent to the Secretary of the Faculty before the fifteenth of March, and for the supplemental examinations before the first of July.

Copies of former examination papers may be bought at the University of Toronto Press.

FEES

(Cheques should be made payable to the University of Toronto)

Students in the Faculty of Music are required to pay fees to the University Bursar, according to the following schedule:

Payable on or before October 15th

Annual Registration.....	\$15.00
Annual Tuition—Course I.....	10.00
*Annual Tuition—Course II	
First Year.....	75.00
Second Year.....	75.00
Third Year.....	85.00
Admission to the First Year on other than Ontario certificates.....	5.00
Admission to Advanced Standing.....	10.00

*This fee is required only from those students who are in attendance on Course II at the Toronto Conservatory of Music.

Payable on or before March 15th

Annual Examination.....	\$10.00
Supplemental Examination.....	10.00
Degree of Mus. Bac. (Third Year only).....	20.00

Payable on or before July 1st

Supplemental Examination.....	\$10.00
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SUGGESTED LIST OF TEXT-BOOKS

Rudiments and Harmony:

- Musical Rudiments—Leo Smith (Boston Music Co.).
Elementary Harmony, Books i, ii and iii—Kitson (Oxford University Press).
The Evolution of Harmony—Kitson (Oxford University Press).
Harmony, Parts i, ii and iii—Anger (Boston Music Co.).
Contrapuntal Harmony—Kitson (Oxford University Press).
Modern Harmony—Eaglefield Hull (Augener).

Counterpoint:

- Counterpoint for Beginners—Kitson (Oxford University Press).
The Art of Counterpoint—Kitson (Oxford University Press).
Modern Academic Counterpoint—Pearce (Winthrop Rogers).
Contrapuntal Technique of the Sixteenth Century—Morris (Oxford University Press).
Applied Strict Counterpoint—Kitson (Oxford University Press).

Double Counterpoint, Canon and Fugue:

- Primer of Fugue—Higgs (Novello).
Studies in Fugue—Kitson (Oxford University Press).
Double Counterpoint and Canon—Bridge (Novello).
Studies in the Art of Counterpoint (including Double Counterpoint, Canon and Fugue)—Macpherson (Joseph Williams).

Form and Composition:

- Structure in Music—Morris (Oxford University Press).
Musical Composition—Stanford (MacMillan).
Composition—Corder (Curwen).
Analysis of Bach's 48 Preludes and Fugues—Illife (Novello).
Sonata Form—Hadow (Novello).
Preparatory Exercises in Score-Reading—Morris & Ferguson (Oxford University Press).

Orchestration:

- Choral Orchestration—Cecil Forsyth (H. W. Gray Co.).
Orchestration—Cecil Forsyth (MacMillan).
Project Lessons in Orchestration—Heacox (Ditson).
Orchestration—Gordon Jacob (Oxford University Press).

History:

Summary of Musical History—Parry (Novello).

Evolution of the Art of Music—Parry (Keegan Paul).

The Growth of Music, Books i, ii and iii—H. C. Colles (Oxford University Press).

Music and Musicians—Lavignac (Henry Holt).

Modern Musicians—Hadden (T. M. Foulis).

Grove's Dictionary of Music and Musicians (MacMillan).

Oxford History of Music—6 Vols. (Oxford University Press).

Music of 17th and 18th Centuries—Leo Smith (Dent).

Opera—E. J. Dent (Penguin series).

The Musical Companion—edited by Bachrack (Gollanz)

Candidates are not restricted to the above list, which is only suggested.
The paper work is judged irrespective of any particular author or school.

DEGREE OF DOCTOR OF MUSIC

Candidates for the degree of Doctor of Music who are Bachelors of Music of the University of Toronto may register at any time, not earlier than the first of November of the calendar year following that of their graduation as Bachelors.

Applications from candidates for the degree of Doctor of Music, who are Bachelors of Music of more than one year's standing in other universities, must be submitted to and approved by the Mus. Doc. Committee of the School of Graduate Studies. Applications for such admission should be accompanied by a full statement and evidence of academic standing and should reach the Secretary of the School of Graduate Studies not later than October 20th of the year in which they wish to register.

The requirements are two: (1) a written and oral examination (see paragraph 1 below); (2) a musical exercise (see paragraph 2 below). The exercise may not be submitted until after both written and oral examinations have been passed.

1. The written examination will include Harmony, Counterpoint, (in not more than eight parts), Fugue, Musical Form, Orchestration, and Musical History, of a more advanced character than that of the Mus. Bac. examinations. The oral examination will include questions of a general nature besides questions relative to the critical and analytical knowledge of the following scores:

SIBELIUS: Symphony No. 2 (Miniature score)

ELGAR: "The Apostles" (Vocal score)

2. The exercise may be in the nature of one of the following:

- (a) A cantata—this to include an overture, choruses, parts for one or more solo voices, and full orchestral accompaniment.
- (b) A work for full orchestra in cyclic form.
- (c) An orchestral tone-poem.

The exercise should require at least 30 minutes in performance. It must be submitted not later than the 15th of March of any year following that in which the candidate has passed the written examination.

3. The examinations will take place in Toronto early in May or at times to be fixed by the Senate. The candidate will be allowed to repeat those papers in which he does not reach the required standard, provided that the number of those papers does not exceed three.

Applications accompanied by the proper fee must be transmitted to the Secretary of the School of Graduate Studies before the first of March preceding the examination.

The fees are:

Registration.....	each year	\$ 5.00
Examination.....		50.00
(Reading of exercise.....)		\$25.00
(Written examination.....)		\$25.00
Degree.....		25.00

ENROLMENT OF STUDENTS

SUMMARY

1944-1945

BACHELOR OF MUSIC

First Year.....	4
Second Year.....	9
Third Year.....	8
Total.....	21

UNIVERSITY OF TORONTO

FACULTY OF MUSIC

Course B—School Music

GENERAL INFORMATION

This course is intended to supplement and not to supersede the present course in the Faculty of Music leading to the degree of Bachelor of Music.

Students enrolled in Course B must be resident in Toronto throughout each academic year and in full-time attendance at all prescribed lectures and classes.

ADMISSION REQUIREMENTS

A candidate for admission to the First Year of Course B—School Music in the Faculty of Music must have completed the sixteenth year of his age on or before the 1st of October of the year in which he applies for admission.

He must also submit his application for admission in duplicate to the University Registrar at as early a date as possible, and not later than September 1st, together with a certificate of good character, the Ontario Secondary School Graduation Diploma in the General Course and the Ontario Grade XIII certificate, or equivalent certificates, showing that he has completed satisfactorily and obtained the required standing in the for *four* optional subjects;

SECONDARY SCHOOL GRADUATION DIPLOMA

No subjects are definitely prescribed but the diploma must show credit for *four* optional subjects;

GRADE XIII

1. ENGLISH
2. *MUSIC
3. One of FRENCH
GERMAN
GREEK
ITALIAN
LATIN
SPANISH

*The following certificates in Music will be accepted:

1. The Grade VIII Practical Certificate in Piano of the Toronto Conservatory of Music, *or*
2. The Grade VI Practical Certificate in Piano of the Toronto Conservatory of Music, with *either*
 - (a) The Grade VI Practical Certificate of the Toronto Conservatory of Music in another instrument or voice; *or*
 - (b) The Grade XIII Certificate in Music of the Department of Education.

4. One of a second language from 3
 - MATHEMATICS (two of Algebra, Geometry, Trigonometry)
 - SCIENCE (Chemistry and Physics)
 - SCIENCE (Botany and Zoology)
5. One of HISTORY
 - a MATHEMATICAL paper not chosen in 4
 - a second subject from 4

Course B—School Music

FIRST YEAR

EAR TRAINING 1a	2 hours
KEYBOARD HARMONY 1a	1 hour
HARMONY 1a	1 "
COUNTERPOINT 1a	1 "
HISTORY OF MUSIC 1a	1 "
VOICE TRAINING 1a	1 "
INSTRUMENTAL CLASS 1a	1 "
BAND AND ORCHESTRA 1a	1 "
ENGLISH 1a, 1b	3 hours
One of FRENCH 1a	3 "
HISTORY 1a	3 "
MATHEMATICS 1a, 1b	3 "

SECOND YEAR

(Available 1947-1948)

EAR TRAINING 2a	2 hours
KEYBOARD HARMONY 2a	1 hour
HARMONY 2a	1 "
COUNTERPOINT 2a	1 "
HISTORY OF MUSIC 2a	1 "
CHORAL TECHNIQUE 2a	1 "
INSTRUMENTAL CLASS 2a	1 "
BAND AND ORCHESTRA 2a	1 "
FORM 2a	1 "
CONDUCTING 2a	1 "
ENGLISH 2a, 2b	3 hours
PHYSICS 8b	2 "

THIRD YEAR

(Available 1948-1949)

EAR TRAINING 3a	1 hour
KEYBOARD HARMONY 3a	1 "
ARRANGING 3a	2 hours
HISTORY OF MUSIC 3a	2 "

CHORAL TECHNIQUE 3a	1 hour
INSTRUMENTAL CLASS 3a	1 "
BAND AND ORCHESTRA 3a	1 "
FORM 3a	1 "
CONDUCTING 3a	1 "
ENGLISH 3a, 3b	3 hours

Each candidate enrolled in the Third Year will not be required to present the exercise prescribed in Course A but will be required instead to prepare two vocal and two instrumental arrangements of numbers designated by the Faculty. These must be submitted not later than April 1st, accompanied by a declaration to the effect that they are the candidate's own unaided work.

DESCRIPTION OF COURSES

First Year:

Ear Training 1a. Singing and recognition of intervals: scales in various forms; musical dictation in not more than two parts. Two hours a week.

Keyboard Harmony 1a. Adding basses to simple melodies and melodies to basses. Playing of cadences and other harmonic patterns in different keys. Elementary transposition. One hour a week.

Harmony 1a. Harmony in three and four parts, including the simpler chromatic chords. One hour a week.

Counterpoint 1a. Counterpoint in two and three parts. One hour a week.

History of Music 1a. The history of Music from the rise of the Flemish School to the death of Bach and Handel, and excluding composers who died at a later date. One hour a week.

Voice Training 1a. General principles of voice production with special emphasis on the treatment of the child's voice and of the boy's changing voice. One hour a week.

Instrumental Class 1a. Study of wood-wind instruments and their various combinations. Candidates will be required to specialize in one wind instrument and to develop a general knowledge of the technique of others in this group. One hour a week.

Band and Orchestra 1a. Methods of organization and training of small groups, especially of wind players. Elementary score reading. Repertoire of school instrumental music. One hour a week.

English 1a. Composition. The writing of at least four original compositions during the session. The student is expected to acquire a suitable dictionary and a handbook of usage from a list recommended by the Department of English.

English 1b. SHAKESPEARE, with special study of *Twelfth Night*, *Hamlet*, *Antony and Cleopatra*, *the Tempest*. Modern Fiction: HARDY, *The Return of the Native*; BENNETT, *The Old Wives' Tale*; CONRAD, *Lord Jim*; selections from *Modern Short Stories* (Everyman's Library). Modern Plays: SYNGE, *Riders to the Sea*, *The Playboy of the Western World*; SHAW, *Saint Joan*, *Arms and the Man*; O'NEILL, *The Emperor Jones*. Modern Poetry: selections from CHURCH and BOZMAN, *Poems of Our Time* (Everyman's Library). Three hours a week.

French 1a. Pronunciation; composition; study of LA FONTAINE, *Fables* (selections); MOLIÈRE, *Le Malade imaginaire*; VOLTAIRE, *Zadig*; reading of modern French texts. Three hours a week.

History 1a. European History from 1400 to the present. Three hours a week.

Mathematics 1a. Analysis. The concepts of function, limit, derivative; applications to tangents and curve-tracing; the approximate solution of equations; the differential and the indefinite integral, with applications to geometry. Text-book: PHILLIPS, *Calculus*. Two hours a week.

Mathematics 1b. Analytical Geometry. The study by analytical methods of conics and other special curves in the plane, and of lines, planes, and quadrics in space. Text-book: SMITH, GALE, and NEELLEY, *New Analytic Geometry*. One hour a week.

Second Year:

Ear Training 2a. Musical dictation in not more than three parts; study of rhythmic patterns, etc. Two hours a week.

Keyboard Harmony 2a. Harmonization of simple melodies and unfigured basses in three and four parts. Harmonic patterns and elementary keyboard figuration. Advanced transposition. One hour a week.

Harmony 2a. Harmony in not more than four parts, including simple part-writing for voices and for string quartet. One hour a week.

Counterpoint 2a. Strict and free in not more than four parts. One hour a week.

History of Music 2a. The history of Music subsequent to the time of Bach and Handel, including composers whose deaths occurred at a date later than 1760, and earlier than 1910. One hour a week.

Choral Technique 2a. Continuation of voice training in first year course; organization of choirs in school classes; treatment of the less musical child; repertoire of school music. One hour a week.

Instrumental Class 2a. Study of brass instruments and their various combinations. Candidates will be required to specialize in one brass instrument and to develop a general knowledge of the technique of others in this group. One hour a week.

Band and Orchestra 2a. This will include practical experience in ensemble playing and further study of band and orchestra direction. Further study of repertoire. One hour a week.

Form 2a. Elementary principles of form; building of phrases, sections and periods; the principal cyclic harmonic forms. One hour a week.

Conducting 2a. Score-reading and study of repertoire. Principles of baton technique. Conducting of specified works to gramophone recordings. One hour a week.

The prescription in English 2a, 2b; *Physics* 8b will be found in the Calendar of the Faculty of Arts for the session 1947-1948.

Third Year:

Ear Training 3a. Advanced musical dictation including chromatic harmony. Recognition of rhythmical patterns, etc. One hour a week.

Keyboard Harmony 3a. Improvisation at sight of accompaniments to a given song. Elementary improvisation at the keyboard. Stress will be laid on improvisation of marches and similar rhythmical pieces such as might be used for school drills, etc. One hour a week.

Arranging 3a. Orchestration in general as well as methods of arranging set numbers for special vocal and instrumental groups such as are likely to be required for school use. Two hours a week.

History of Music 3a. Two courses will be given, the first dealing with nineteenth century music to the death of Wagner; the second with modern development. Two hours a week.

Choral Technique 3a. Continuation of second year course, with practical experience of conducting classes. One hour a week.

Instrumental Class 3a. Study of stringed instruments and their various combinations. Candidates will be required to specialize in one stringed instrument and to develop a general knowledge of the technique of others in this group. One hour a week.

Band and Orchestra 3a. Further practical experience in organizing and playing in instrumental groups. Study of a specified number of orchestral classics both on original form and in school arrangements. At the discretion of the Professor, candidates may be given opportunities of the actual conducting of bands or orchestras. One hour a week.

Form 3a. Study of the contrapuntal forms, together with analysis of certain specified works. One hour a week.

Conducting 3a. Continuation of second year course with practical experience in leading instrumental and choral groups. One hour a week.

The prescription in English 3a, 3b will be found in the calendar of the Faculty of Arts for the session 1948-1949.

CONDITIONS FOR ACADEMIC STANDING

To receive credit in any Music subject of any year, a candidate must obtain at an annual or supplemental examination at least 60 per cent. of the examination mark; to receive credit in an Arts subject, he must obtain at least 50 per cent. at the final examination in the subject as well as 50 per cent. of the aggregate of the term and examination marks. In order to obtain standing in English in any year, a candidate must obtain at least 50 per cent. in the term work as well as at least 50 per cent. at the final examination.

To obtain standing in any year, a candidate must, at an annual examination, receive credit in all, or all but one, or all but two, of the subjects prescribed in that year, but he cannot be granted standing in any year if he fails in two Arts subjects in that year. A candidate who is conditioned in two subjects of the First or Second Year at an annual examination must obtain standing in at least one of these subjects at the supplemental examination in order to be eligible to enrol in the next higher year.

In order to be granted First Class Honours in any year, a candidate must obtain at least 80 per cent. of the aggregate of the term and examination marks in the subjects of that year; in order to be granted Second Class Honours, he must obtain at least 70 per cent. of the aggregate; a candidate who obtains standing in a year with an aggregate of less than 70 per cent. will be ranked as having passed without honours.

EXAMINATIONS

The annual examinations will take place at the University during the month of May.

Supplemental examinations will be provided at the University in September for candidates who are conditioned in a subject or subjects of any year.

Applications for the annual examinations must be sent to the University Registrar before February 1st, and for the supplemental examinations before July 15th.

ANNUAL FEES

A student who desires to enrol in Course B is required to pay at least the First Term Instalment of fees on or before the opening date of the Session, and before applying to the University Registrar for his card of admission to lectures. The amount of the First Term Instalment of fees or of the Total Fee may be ascertained from the schedule below.

The Second Term Instalment of fees, if not already paid, is payable on or before January 20th. After this date, an additional fee of \$1.00 a month will be imposed until the whole amount is paid. All fees for the Session must have been paid in full before the student can receive his pseudonym.

MEN

Academic Year	*Academic Fee	†Incidental Fees	Total Fee (if paid in one instalment)	First Term Instalment	Second Term Instalment
First, Second	\$175	\$26	\$201	\$114	\$88
Third	175	36	211	124	88

WOMEN

First	\$175	\$14	\$189	\$102	\$88
Second	175	11	186	99	88
Third	175	21	196	109	88

*The Academic Fee includes the following fees: Tuition; Library; and one annual examination.

†These Incidental Fees include the following fees: Hart House (for men); Students' Administrative Council; Athletic; Health Service; Physical Training; Degree.

MISCELLANEOUS FEES

Supplemental Examination Fee..... \$10

